

The Monthly Musical Record.

SEPTEMBER 1, 1878.

THE PENALTIES OF SUCCESS.

A SUCCESSFUL composer must enjoy a vast amount of pleasure at the favourable reception of a cherished work, at the welcome given to that which has probably cost him months of labour and anxiety, much thought at all times while the matter was yet on his mind.

Has any one ever yet thought of reversing the picture, or of analysing the troubles and annoyances which attend success upon the first night of a new work?

It is not by this intended to propose a scientific disquisition upon that peculiar phase of humanity which prompts enjoyment at the expense of a fellow-creature, a wild delight in the sufferings of others, which must in a great measure be the motive of those who prefer "first nights," especially if the poor author be dependent upon others for the full exhibition of the offspring of his brain. Take for example an opera. The genius which invented the work may be left out of consideration at present. It may be assumed that the cast has been settled, the rehearsals attended to, the advertisements issued, and everything in theatrical readiness for the opening of the doors. The bandsmen are safe; having their music before their eyes, there is nothing to fear on that score. The actors, who were just a little shaky in their parts at the final rehearsal, have assured the manager "that it will be all right at night;" the scenery and properties are not quite ready, "but the artist has been very busy, the season makes unusual demands upon his powers; and he has never yet been behind; you need not trouble yourself; be down at the theatre about seven—that will be time enough."

Time enough indeed, time enough to drive a sensitive mind raving, beyond the hope of recovery, if each untoward thing be taken to heart. Everything is in the most admired state of confusion; the poor composer feels that this, his much-hoped-for opportunity, his long-deferred chance of gaining the public ear, is being ruthlessly snatched from his grasp by a score or two of hands. Actors, bandsmen, chorus, scene-shifters, carpenters, nay, even the very "supers" seem to have compacted themselves into a conspiracy to defeat the success of his work at the outset of its career. The only one uninfluenced is the manager, who with a courteous word here, a little coaxing there, a reprimand in this place and a joke in that, sets every one at rest, except the buzzing public in front of the curtain. The anxious author fancies he can detect, amid the confused sounds, the tones of the voices of his declared enemies come to assist in his humiliation.

There are very few who do not know something of the troubles and difficulties attending a first night, and there are still fewer who have not wisdom enough to supply from their fancies something of the pain and anxiety experienced all round by every one concerned—by the actor, for fear the public should not like him in his new part; and by the director, for doubt as to the pecuniary

success of his venture. The author's troubles may be no further enlarged upon. Even supposing him to be successful beyond his fondest wish, there are the newspapers in the morning. In them he learns, probably for the first time, who is the original author of those melodies he had prided himself upon having invented. He is told to whom may be ascribed certain orchestral effects which he flattered himself had never been used before by any nation or body of musicians this side of the Flood. He also is made to know that that situation which thrilled the house, and evoked such thunders of applause and a special call for himself, was but a feeble reproduction of the famous *coup de théâtre* in the old Adelphi drama produced so far back as the days of Yates and Reeve—in the drama at that time entitled "Black Blood Bottled up in a Beer Barrel; or, the Bandy-legged Bee and the Bold Buccaneer;" the principal part being that in which the afterwards famous O. Smith made the first legitimate impression upon a London audience, and in which he laid the foundation of his notoriety. Credit is of course given to the young composer for having been the first to introduce the effect into an opera, but never a doubt is expressed as to whether or no he was likely to be as well acquainted with the drama in question as his antiquated and antiquarian critic. The whole range of dramatic literature, being open to one who has "been in the business" some half a century or so, is of course equally open to the young composer who treats a dramatic work for the first time in his short life.

He likewise finds that his music is of the French school of thought. This judgment he considers as unkind, for he had carefully avoided reading or seeing any but the productions of German writers, for whom he always entertained the highest admiration. He is informed by another, in a kind but lofty style, that he is to be congratulated upon having avoided the fascinations of the French school for the more solid virtues of the good old English style. One writer takes the opportunity to preach an essay on "the visibility of the unseen," another gives a history of opera in English in general from the creation of the world, avoiding all reference to this poor little opera in particular, other than at the commencement of his article, when he states that it was performed last night before a brilliant audience, and a promise to return to the subject when a more fitting opportunity presents itself. One says nothing of the merits of the work, but praises the singing of Miss Juliana Squawk, and the acting of our English tenor *par excellence*, Mr. Johnson Bawle. All the papers have long articles, with but two exceptions. Some praise the scenery, some find fault with the dresses, and nearly all avoid giving a definite opinion concerning or a lucid account of the music, other than a touch-and-go reference to a "*cabaletta* in six sharps" or flats, as the case may be. It is quite possible that these notices, if they have any effect at all upon the author, simply intensify the misery he had already suffered on the night of production. The cool indifferent words have a dull leaden feeling upon his heart, making him sensible of having been guilty of some unconscious crime at some forgotten

period of his existence. If, however, he is sensible as well as sensitive, he will be roused to the expression of a burning contempt for the one of the two writers whose notices he has left to the last, who states that his work is perfect, and that henceforth the names of Beethoven, Handel, Wagner, Verdi, Meyerbeer, Offenbach, Lecocq, Haydn, and Mozart, and the great McMuddle, must all pale their ineffectual fires before that of Smith, who is the only composer of merit modern times have produced. If, however, he is goose enough to believe a little bit of the flattery therein contained, and to consider it, though a little strong, yet perhaps not altogether undeserved, he may possibly change his tone, and think differently of himself and of his powers, when he reads the words of his friend Jones, who has seen the growth of the whole work day by day, and whom, as the impartial critic of the *Daily Dustpan*, the author has consulted as a personal friend, and one whose judgment will help him to, &c. &c. "The work is by a very young man, probably his first essay of the kind." (He knows it was, without a doubt.) "There are good points in it, of course; there are good points in a hedgehog; but they are as undesirable in this opera as in that loathsome animal. If the poor young man, the author of this feeble effusion, must get his living by his pen, he should hire himself out as a clerk. He may earn fifteen shillings a week, he may become respected in society, at all events he would be spared all anxiety as to what the public should think of his labours. Had he been so engaged before he produced this work, it would perhaps have been better for his peace of mind." So indeed he thinks now. He mentally resolves never to pursue the course he had entered so hopefully, and for ever to avoid the path which is beset with so many painful thorns. He avoids society, and rushes away to some solitary retreat where letters never reach him, and newspapers are rarities. Far away from the scene of so much worry and sorrow, he tries, but in vain, to forget the many stabs inflicted upon him for having followed the impulse of his inclination, and for having done what he had hoped would be for the mutual benefit of himself and the public. He grieves at the trouble and anxious hours spent in the production of his once dearly loved but now dreaded work; but, as Mr. O'Halloran would say, he finds "no rest for the foot of his soul," and hastens back to his home, more than ever resolved to abandon the life he had chosen. Heaps of letters, and more newspapers. The former he turns over carelessly, nay, almost listlessly; the latter he shudders at as he touches, for the sight reproduces former pangs. His resolution is more fixed than ever. With a desperate effort, as though determined to brave at once that which must sooner or later be endured, he selects, with his eyes closed, one of the letters among the many, and opening it, reads the manager's recognition of his work, in the form of an order upon a banker for a nice little sum on account; another letter from a well-known publisher, suggesting, *mirabile dictu*, most liberal terms for the right of publishing the despised work; another from an author of standing, offering a new libretto; others sending praise and congratulations on all sides. At the sight of these, the spirit of the young composer comes again, and he reconsiders his rash determination, with, however, a mental reservation to the effect that if he is induced to write once more, he will not be present at the first representation at all, and under no circumstances will he read "what the press says," until an interval of months has softened the force of its blows, has made the violence of some ridiculous, and has increased the value of the just remarks of others.

JOSEF RHEINBERGER'S SYMPHONY IN F. (Op. 87).

THOSE who, forming their judgment upon certain preconceived and stiff rules of form, attempt to judge the present work by their favourite canons, may travel from the Dan to the Beersheba of it, and find all barren. On the other hand, those who consider music from a point of view according to the value it possesses in appealing to the heart, and to the finer poetical instincts of the musician, unfettered and unmeasured by mathematics, who read, play, or hear this symphony upon its own merits, cannot but become the better for the knowledge so acquired, and the pleasure it would bring.

Of Rheinberger's former contributions to art, it is not within our present purpose to speak. Fortunately his name and works are well known to the readers of the MONTHLY MUSICAL RECORD in one way or another, so that a particular reference to his claims to distinction may be spared. If he had not before "consigned his bark to the sea of criticism," and had simply rested his hopes of recognition upon the present symphony, it would be enough to distinguish him as a musician out of the common run, endowed with no ordinary powers, and able with unusual skill to select and employ the materials he designs to labour with.

His subjects are novel, and of that striking character which, once declared, fix themselves upon the mind with a peculiar fascination; the harmonies are remarkably free, and in more than one instance so startling that purists would reject them as unallowable according to preconceived notions. That which is lacking in harmony and melody, and which neither harmony nor melody of themselves can give—namely, *colour*—is supplied in the scoring with a daring but masterly hand. It is this *colour* which imparts the distinct and distinguishing character to the whole work—a character suggested only in the pianoforte duet arrangement already published and noticed in the April number of the volume for 1877 of this present publication. The opportunity then desired of gauging the value of the composition in its true form as written and intended to be performed is now presented in the publication of the full score, and we propose to give a short analysis by which it may be seen that the general statement as to its excellence previously made is fully justified by the nature and construction of the work itself.

There are four movements, as usual, in the symphony, the first of which, "Allegro con fuoco," has the full complement of wind and strings, with the addition of a Bass tuba, an instrument borrowed originally from the military band, but introduced into the orchestra with occasionally good effect, as in the present case. The drums alone start the rhythm of the movement by a phrase two bars in length, upon which the full band dashes off in joyous impetuosity, with the subject—

No. 1.



for violin, flutes, piccolo, and clarinets doubled in octaves. This is treated with new harmonies, by contrasts and other ingenious devices, and diversified by episodes ushered in by fragments of the first subject in unison for the strings, the rhythm of the melody originally heard alone testifying to its existence.

These episodes are in every case interesting, and are so varied and well brought out that they might each be

taken for the second subject were it not that the foreign nature of the key chords employed forbade such a conclusion. The second subject proper is given out by the strings in unison—

No. 2.



and upon its repetition is accompanied by short *staccato* chords *for.* until the phrase following, announced by the first violins, is echoed by the oboes and clarinets, supported by string chords in imitation of the wind before:—

No. 3.



This characteristic movement, after eighteen bars, is changed for a new episode on a pedal sixteen bars long, the low notes of the horn being supported by basses and bassoons. With this new episode is interwoven rhythmic imitations of the first subject up to a sudden and mysterious modulation into A flat, which introduces the following sweet passage for wind:—

No. 4.



Again a reminiscence of the first subject is superimposed through many modulations until upon a chord of D, a passage marked *Poco meno mosso e maestoso* enters, magnificently scored, in the key of G, and leads to the introduction of a new figure proposed by the violoncellos, in form and nature similar to, yet somewhat different from, that which has been heard before, after its opening.

No. 5.



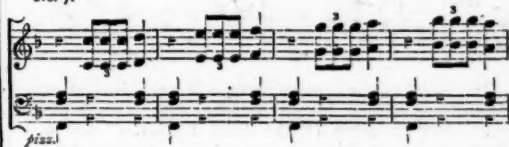
Proceeding happily onward, our attention is next engaged by the return of the second subject in formal array, this time, however, in the key of G; and then with the well-used triplet passage for violins comes a new variety of the previously-used episode in the keys of G, E flat major and minor, A flat, D flat, stopped in its course suddenly by a dominant seventh on C, the ground note.

No. 6.



The violins playing *tremolando* upon the high register, and the horn again sustaining the only steady tone on the low C, this same C being kept as a pedal through twelve bars. The original subject in the original key, with the melody strengthened by being given to the reed-wind and strings in octaves, is now heard, and if in its appearance does not give warning of the approach of the end, at all events it satisfies the needs of form. All the subjects previously used make their appearance turn by turn, amid a wealth of chromatic passages, of startling skillfulness, and upon a tonic pedal, the following quaint phrase for strings, before familiar, ushers in the *coda* proper:—

No. 7.



In this *coda* all the resources of instrumental effect, rather than instrumental colour, are employed. It is true that many of the passages are in unison, nevertheless the *coda* is a fine spirited and inspiring portion of a very remarkable movement, not the least noteworthy effect being the repetition of the "Maestoso" passage, of which the fine character of the scoring has been already remarked. This time it is set forth in the key of F major, and not in D as before. The final chords are given out in the rhythm of the last-quoted passage, introduced by a vigorous theme of triplets for the violins, clarinets, oboes, and flutes in octaves, with accompanying *staccato* chords, thus concluding a boldly and cleverly written movement.

The like wealth of idea, and freedom in scoring, which marks the first movement, is also present in the second, the "Adagio." This is in the kindred key of D minor, with the following charming phrase as subject:—

No. 8.



First answered by the strings alone, with the low notes of the horns to augment the bass tone, this is repeated with the addition of the wood wind, without the flutes, but with a roll (piano) upon the drums. The theme increases in fascination as it progresses. The whole movement is in *Rondo* form, and the intermediate passages show at

once the fertility of the invention of the composer, and the consummate ease with which he employs the various orchestral effects. This is not all that is noteworthy here; there is an excellent knowledge of what can be done with an orchestra shown at every turn, a knowledge which may be more or less dependent upon fancy, experience, or feeling, and the scholarship shown is such as would gladden the heart of one to whom such things bring the greatest delight. Note, for example, upon the re-appearance of the theme the second time, how that it is treated in canonic imitation in the unison with the harmonies unaltered.



The limits of the present paper will not admit of more extended quotation of this portion. As a third movement, and in place of the usual "scherzo" which is usually found in this position, a "Menuetto pastorale" is supplied. Of this it will be sufficient to indicate the leading themes to show that the composer is equally happy in his choice, invention, and treatment of a graceful theme, as in the use of scientific means.

The key selected for the "Minuet" is that of A major, and the subject, introduced by a quiet *lead* for the violins, starts thus:—



The "Trio" (marked *alternativo*), contrary to custom, is in the key of F sharp major, and is introduced by a passage similar to that which, in another key of course, ushered in the "Minuet." The subject of this middle part or trio is given out by the violoncellos, the clarinets sustaining chords, and the other strings accompanying *pizzicato*.



The return to the original subject is contrived with much ability, so that the change of key comes insensibly, yet fixedly, and the *coda*, formed of a series of rushing scale passages for the violins, has a dreamy grace, and passionate *abandon*, which would make this portion of the work as especially attractive as the most favourite and well liked dance melodies.

The last movement, marked *Allegro non troppo*, springs at once into a buoyant life and spirits, having a theme "as fresh and sparkling as sunny laughter," the composer, with his usual favouritism, choosing the violas, cellos, bassoons, to declare the theme.

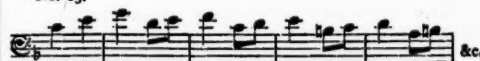


The dance-like character of this subject would seem to suggest a lively picture of a jolly merry-making in some rustic retreat. But whether such an idea influenced the composer in his design or not is no matter into which we

can now enter other than to say that, if the style of the music is any indication of the nationality of the people whose sports may be thus accompanied, it may be safely claimed as Hungarian, as it is full of that impetuous melody which is the presumably characteristic of that nation.

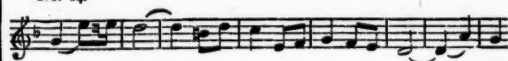
The phrase above indicated is carried on through a variety of keys, with the old subject variously harmonised and interwoven in rhythmical imitation with the new theme given out as before by the violoncellos.

No. 13.



The freedom of treatment, the continuous flow of the multitude of ideas, render the search for an orthodox second subject an unprofitable one. There is not even a dominant chord to repose upon, for after another strange but elegant melody—

No. 14.



and the liberal use of all previous themes in many keys, the whole section of the movement is brought to a sudden and unexpected halt upon a chord of six-five upon a natural, and an "adagio" in common time, in which the instrumentation is, for its beauty and effect, as near perfection as possible. This section, oddly enough, ends in the key of E flat, and with a short skipping phrase *pizzicato* for the strings, the clarinets doubling the violoncellos have a little sustained melody of their own to look after. Little by little the ear is prepared with a suggestion of the now well-known dance measure, and a graceful flirtation between the different classes of instruments, conversational and coquettish, an agitated figure for the strings, precedes the reduction of the *tempo* to *un poco meno mosso*, in which the clarinet, like a saucy little bird, sings a portion of the original theme, and is imitated by the flute, while the violins sustain a long chord *pianissimo* in this novel position:—

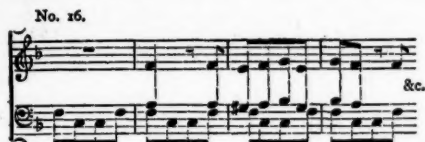
No. 15.

Violins 1 and 2.



As though unwilling to be torn back to a subject previously abandoned, when the wood wind no longer makes any doubt about the intention to uphold and maintain the re-found melody, the violins try to start an independent tune of their own, but not for long, for they are carried away by the sweet influence, and abandon themselves to the pleasure its indulgence brings, sporting with the theme, making new capital out of it, enlarging upon it in many new keys, and only straying away to recall the memory of the second melody, which had in succession to the other at one time gained attention, using both alternately until, in the natural sequence of things, the conclusion of the whole matter becomes forced upon notice. Were it not for the brilliancy of the scoring, which positively redeems the subject from vulgarity and commonplace, the latter part of the finale would at the

best be but a lame one. Beginning thus, and having the following somewhat poor sequence, it was necessary that something should be done to check the flood of foregone finish, while it was not yet too late:—



Such a bass, running through a dozen bars with such a sequence, might be expected from a Rossini, but not from a Rheinberger; this our author appears to have become sensible of, and to have introduced a passage for the full band "*Maestoso*," which fully atones for the error, if it was such, he committed by the introduction of so well worn a theme, and even to justify it in some measure, on the plea that even Homer is said to have nodded sometimes. Now with broken passages of former ideas, having bold and effective modulations, and a lively flow of scale passages for the violins, most powerful because in octaves, the symphony brilliantly ends.

The whole work bears evidence of great care and thoughtfulness, to say nothing of the technical power involved. This will gratify the musician who takes comfort in contrivance. The sentiment, the passion, and the grace of the work, with its undercurrent of poetic feeling, will delight those who listen to music for the charm it brings. Therefore, to guide to the assessment of the worth of the work to both musician and amateur, it may be said that the one will find in it science enough to satisfy him, skill enough to delight him, and sufficient honest good work to excite his admiration; while the other will hear music which, being apparently written "from the heart, will go straight to the heart."

REMINISCENCES OF A WINTER IN LEIPZIG.

PERHAPS in no other town of the same size is so great an amount and variety of intellectual, artistic, industrial, and commercial activity to be found as in Leipzig. A description of the university, its professors and students, of the book making, buying, printing, engraving, correcting, binding, and selling trades, &c., would, no doubt, afford much instruction and amusement, but be out of place in a purely musical paper; I, therefore, shall confine myself to the musical life of "little Paris," as it is called in Goethe's *Faust*. Although the reader of the MONTHLY MUSICAL RECORD is regularly supplied with the late news from Leipzig, a general view of the musical doings there, as seen by a temporary resident, unconnected with any party, and not interested in the prosperity or fame of any institution, and consequently unprejudiced, may not be unwelcome.

Now, at the very outset, I cannot help stating that, great and manifold as the present achievements of Leipzig are, much of its fame as a centre of the musical world, and as a nursery of musicians, is owing to the halo which the past throws over the present. The associations with Sethus Calvisius, J. S. Bach, J. A. Hiller, Doles, Schicht, Mendelssohn, Schumann, Hauptmann, David, Moscheles, Rietz, and their friends and pupils, have glorified the name of Leipzig in the minds of men. But all these great masters are dead, some more than a century, others but a few months ago, and people here have begun to talk about tradition. Do you think Bach, Mendelssohn, and Schumann talked much about tradition? Is not this prostra-

tion before tradition a confession of weakness, a sign of distrust in their own strength? No doubt such distrust is a commendable virtue in weak people; but their weakness is not—it entails the worst evils, even the sacrifice of life to dead idols. However, though the men of the present day are not equal to those of former times, though they may not, like them, send out rays of light into the future, it would be unjust not to recognise their merits. Indeed, the number of excellent musicians—composers, executants, teachers, and literary men—is very great, and their lights would shine more brightly if they stood singly in some dark region of the musical heavens, instead of being crowded together in the milky-way of Leipzig. The actual importance of Leipzig, then, is not what it was. But do not misunderstand me. The quantity and quality of music in its concert-rooms and theatres may be even greater and better now than at any other time, only the relative position of Leipzig in the musical world is changed. During the last twenty years several music schools have been founded, new concert institutions called into existence, and old ones much improved. In short, the world has not stood still; on the contrary, it has striven manfully, and got some steps forward: the number of thorough musicians has increased, the taste for good music become more general. But let us not be ungrateful; and this we should be if we did not acknowledge that, to some extent, the progress made in the diffusion of musical taste and knowledge is owing to the teaching and example of the Leipzig music school, the Conservatorium.

Here the question may be asked, Does the Conservatorium stand now as high as when Moscheles, David, Hauptmann, Plaidy, and others taught by the side of Mendelssohn, who founded it in 1843? Of Mendelssohn's fellow-workers only two remain—the theorist and composer, Friedrich Richter, and the pianist, E. F. Wenzel. Another veteran is the present director of the institution, the friend of Mendelssohn, C. von Schleinitz. Two of the younger generation of professors, C. Reinecke, and S. Jadassohn, have made themselves known in the musical world; their colleagues, on the other hand, are unknown outside their sphere of action. This, however, implies as little a deficiency in the teaching capacity of the latter, as excellence as a composer or *virtuoso* is a guarantee for a man's fitness as a teacher. No doubt, much good and honest work is done in the Conservatorium at Leipzig, although the constellation of to-day is not so brilliant as that of another day. But as the greater number of the teachers are unknown to me, and I have heard too few of their pupils (absence from town prevented me from being present at the examinations), and them not often enough to be able to judge by results, I am not in a position to express an opinion, and must therefore leave the question unanswered. In the *Abendunterhaltungen* (weekly *soirées* in which *ensemble* and *solo* works are performed by the pupils) I heard a goodly number of young ladies and gentlemen who had already considerably advanced in the study of that branch of the art they had made their speciality; and what struck me, and, no doubt, will please the reader, is, that a relatively great number of the best and most promising pupils are natives of the United Kingdom. Miss Hopekirk, Miss Ockleston, and Mr. Rickard distinguished themselves as pianists. I name only those I happened to hear, but I may mention that I have heard of Mr. Thorley and Mr. Ashton as diligent and successful students of composition.

One of the greatest musical treats one can have, and which no stranger coming to Leipzig should miss, if he can help it, is the "*Motett*" in the Thomas Church. The

so-called "Motett" is part of the Divine service which is held in that church every Saturday at half-past one o'clock, consisting of an organ voluntary, a choral composition, sung by the pupils of Thomas school, an organ interlude, another choral composition, again an organ voluntary, a chorale, prayer, readings from the Bible, and a concluding chorale. The church is always crowded during the first part of the service, but no sooner does the organist begin the voluntary after the second motett, than there takes place a general exit, till at last only the clergyman, the choristers, the organist, and, perhaps, a wondering stranger, are left behind. As for the singing, it is excellent: the voices are fine, and the choir well trained—the most intricate eight-part compositions of Bach's are not too difficult for them—by the Thomas *cantor*, Fr. Richter, the not unworthy successor of J. S. Bach, Doles, Schicht, Hauptmann, and the other illustrious men who have occupied that post before him. What a peculiar charm there is about boys' voices! They take you away into higher, purer regions, into another better world; they are clear and bright, passionless, and free from the voluptuous softness of fine women's voices. The name of Bach is of frequent occurrence in the programmes, but the names of other composers, even of composers of the present day, are not absent. I append here two programmes:—

September 15th, 1877.—*Psalm XCI.*, for chorus and solo, by E. F. Richter. *Ave verum corpus*, by W. A. Mozart.

October 13th, 1877.—*Two Motetts*, by Franz Wüllner. *Psalm XXI.*, motett for two choruses, by Franz Lachner.

The chief musical societies and concert institutions are the Gewandhaus Concerts, Riedel's Verein (Choral Society), the Euterpe Concerts, the *Singverein* (Choral Society), the Bach Verein (Choral Society), and the Chamber Concerts in the Gewandhaus. In the Gewandhaus concerts centres the musical life of Leipzig. They take place weekly, and are twenty-one in number. C. Reinecke is the conductor. The standing force of the Leipzig orchestra, which does duty in theatre, church, and Gewandhaus, is reinforced at these concerts. I shall not try the patience of the reader by enumerating all the works performed at the twenty-one concerts, but select from them the new or otherwise noteworthy ones. The performance of the "Eroica" must be mentioned as the best orchestral performance of the whole winter. It was almost perfect, and, I candidly admit, the best orchestral performance I ever heard. Not only were the crescendos, diminuendos, pianissimos, &c., brought out in an admirable manner, and all that appertains to technical execution exquisitely finished, but also the spiritual reading was full of intelligence and warmth. Only one "but" rose in my mind—timidly, it is true, fearing the appearance of ingratitude; still, there it was—introducing the query, Does not Beethoven here and there demand a bolder, more rugged, and energetic reproduction? Are not the finely-shaded gradations sometimes out of keeping with the nature of the Titan's thoughts? The performances of the Coriolan Overture and the Ninth Symphony suggested the same questions. The F major Symphony bears this kind of treatment much better. The least satisfactory of all orchestral performances was that of Schumann's E flat major symphony. The orchestra seemed not quite at ease, and the wind was often out of tune. One could not complain of mistakes or gross mis-readings, and yet one felt something was wanting. Insufficient rehearsing may have been the cause of the unsatisfactory result. One rehearsal is too little for so difficult a work, and at the Gewandhaus they have no more than one, except occasionally for new works. A speciality of the orchestra is Haydn, but also Mozart's G minor Symplony, and

some overtures of Cherubini's, left pleasant impressions upon my memory. What distinguishes the Leipzig from most other orchestras is the artistic spirit which animates these ill-paid, over-worked men, and the enthusiastic love with which they are devoted to their art. Without dwelling longer on the well-known works of the programmes, and on the excellence of the orchestra, I shall now turn to the novelties and the *virtuosi*.

First of all, there are to be registered three symphonies (F. Hiller, Brahms, and Svendsen), three pianoforte concertos (Reinecke, Saint-Saëns, and Xaver Scharwenka), one symphonic poem (Saint-Saëns), four overtures (Radecke, Schulze-Schwerin, Götz, Joachim), one violin concerto (Bruch), variations on an original theme (E. Rudorff), one vocal work (Jadassohn), and some new solo pieces, vocal and instrumental. But stop, I had almost forgotten an unexpected and interesting guest at the Gewandhaus, namely, Richard Wagner, of whom we heard the *Siegfried-Idyll*.

Hiller's symphony in C major is a clever composition, and it was a graceful as well as proper and deserved compliment to their old conductor (Hiller conducted the concerts during the winter from 1843-44) to bring his new work to a hearing in the Gewandhaus. As a musician, one finds in the symphony much matter of interest—one cannot help admiring the workmanship—as a man one goes away empty. The composer is most successful in the *scherzo*. This is generally the case in similar circumstances, cleverness and *esprit* being here of more avail than in the other movements. There is more genuine music—that is, more matter for the heart and imagination—in Svendsen's symphony. He is no imposing character, but a pleasant acquaintance. Pastoral nature and sentiments are the sphere in which he moves. The last is the least good of the four movements, perhaps because he oversteps, somewhat, the limits of his talent. The *scherzo*, on the other hand, is the best movement, the instrumentation being piquant and characteristic—the thoughts of a playful loveliness—and tinged with the composer's nationality. Brahms' symphony is a work of greater importance than either of the two now discussed, and yet it was a disappointment to me. As I have heard the symphony only once, I prefer leaving the interpretation of this oracular utterance to the reader, who, no doubt, if he has not yet had an opportunity of hearing the work, will not have to wait long. Reinecke's concerto in C major is not equal to the one in F sharp minor. The composer, who has produced so many pretty miniatures and charming water-colours, lacks force and largeness of thought to fill a canvas of such size. He is happiest in his *Märchen* (legendary tales), children's pieces, and such-like subjects, where his naiveness of character, and his finely-feeling nature, show themselves to advantage. Although the excellent qualities of the work (gracefulness, mastery of form, effective treatment of pianoforte and orchestra) do not leave the hearer for a moment in doubt that he has before him an exquisitely cultivated and refined artist-nature, it cannot be denied that the want of vigour and contrast make anything beyond a *succès d'estime* impossible. After hearing Scharwenka's concerto, I say that he owes the world something. It has the right to demand, for he has the power to give.

I am not a believer in the longevity of Saint-Saëns's compositions, still, they manifest a noteworthy individuality, and show much learning, experience, and *esprit*. His productive power is not inconsiderable, but inferior to his constructive power. The last movement of the concerto in C minor is—and this can be said of few compositions—the best of the whole work; there is *go* in it, just what one misses in the other movements, which are

too mosaic-like. Saint-Saëns distinguishes himself hardly less as a pianoforte player than as a composer. His touch is exceedingly clear and bell-like, his execution finished. Taking his style of playing all-in-all, one cannot but notice how the organist peeps through the performance of the pianist. Also in the composition he played one encountered chorales and other reminiscences of the church. The symphonic poem, "Le Rouet d'Omphale," is a very pleasing, I might almost say, ear-catching composition. The strong side of it is the instrumentation, which, indeed, is masterly. But why "Rouet d'Omphale," and not simply "Spinning Wheel," I can't say. I was unable to discover the faintest reflection from the heroic times of Greece. Many people asked also, Why symphonic? we are unable to discover anything symphonic in it.

Joachim's Elegiac Overture is well enough known in England, and therefore may here be passed over without comment. The overture by Schulze-Schwerin may be passed over for another reason, and also the two other overtures need not detain us long. The "Frühlings" (Spring) Overture, by Hermann Götz, the composer of *The Taming of the Shrew*, made no deep impression; purely instrumental composition seems not to have been his forte. The overture ("On the Sea Shore") by Radecke is rather the result of reflection and criticism than of intuition and enthusiasm. It is the not unpoetic work of a good musician.

The second violin concerto of Bruch's reminds one often of the first, but does not come up to it. However, so little has in this *genre* been written for the violin, that we ought to acknowledge this contribution with thanks. Rudorff's twenty (!) variations for the orchestra prove that the composer is an excellent musician; no more. The Concertstück, for solo, chorus, and orchestra, by S. Jadassohn, is the setting to music of the translation of a Hebrew penitential song. It is a pleasing, well-written composition, of Mendelssohnian smoothness and melodiousness. Were it not that the musician made himself sometimes comfortable at the expense of the poet, sacrificing the words to a musical phrase—I am thinking of certain repetitions—I should have no objections to make.

Three works, seldom heard anywhere, must be mentioned: C. Ph. E. Bach's symphony in D major, Mozart's beautiful "Maurerische Trauermusik" (Freemason's Funeral Music), and J. S. Bach's Concerto grosso for string orchestra in two movements (G major), a precious web of musical threads, of a somewhat old-fashioned pattern.

The principal choral works performed were Haydn's *Seasons*, Cherubini's Requiem, Beethoven's Mass in C major, Mendelssohn's 42nd Psalm, Gade's "Frühlings" Fantasie, Brahms's "Song of Destiny," and Schumann's Nachtlied.

And now a few words about the soloists that appeared at these concerts. The violinists come first; the art of violin-playing in our day could not be better and more fully exemplified. Wieniawski, Emil Sauret, Joachim, Pablo de Sarasate, these names speak for themselves. I did not hear Herr Henry Schrädick, one of the professors at the Conservatorium. Of violoncello players we had two, F. Grützmacher of Dresden, and C. Schröder of Leipzig, both masters of their instrument. The capabilities of the pianoforte players—Reinecke, Brahms, Saint-Saëns, Xaver Scharwenka, Ordenstein, and Adele Hippius—differ considerably, but, taking them as a whole, one may well say that they do not make so brilliant a show as the violinists. Brahms would have done better to leave it to somebody else to play his concerto. Reinecke's solo playing lacks energy (perhaps I ought to say "physical power"); as an accompanist he is unrivalled. Of the two last of

the above-named six pianists, each of whom played the D minor concerto of Rubinstein's, Ordenstein deserved the higher praise; he is a *virtuoso*. Of Saint-Saëns I have spoken already. Scharwenka plays well, but is of greater importance as a composer than as a pianist. The only singers who distinguished themselves were Madame Joachim, Herr Vogel (Munich), and the exquisite interpreter of German songs, Madame Kölle-Murjahn.

As a rule, the programmes were judiciously made, yet there were exceptions. When the following programme was being played—Overture to Mozart's *Marriage of Figaro*; "Aria," from Rossini's *Barber of Seville*; Violoncello Concerto, by H. Hofmann; Symphony, by Hiller; Andante, from a Violoncello Concerto, by A. H. Dietrich, and Songs by Rubinstein and Taubert—I thought I saw the gold letters of the motto, *Res severa est verum gaudium*, which is to be seen on the wall behind the orchestra, maliciously twinkle.

The rank which the Gewandhaus orchestra occupies with regard to instrumental music, Riedel's Society occupies with regard to choral music. The first concert of this Society took place on the 22nd of November, the Saxon *Bussstag* ("Fast-day"). The programme contained only one number, but that one worth a thousand—Beethoven's *Missa solennis*, one of the sublimest products of the human mind. This is sacred music indeed! The manner in which the unequalled difficulties of the work were conquered redounds alike to the honour of the conductor and the conducted. At a second and a third concert were performed Bach's "Passion Music," according to St. John, and compositions by Frescobaldi, Josquin de Près, Tanhäuser, Goudimel, Claudin le jeune, Peter Sweelink, H. Schütz, Buxtehude, A. Stradella, Friedemann Bach, and J. S. Bach. You see, they cultivate in that Society the works of the great men of former ages, going back, as the above names show, as far as the 15th century; but the men of the present age are not excluded from their sympathetic embrace, for Liszt, and names significative of like tendencies, appear in their programmes as well as names of the so-called classic and ante-classic age. In this time of party rowdiness, and narrow-minded, aristocratic exclusiveness, it cannot be considered inappropriate to point emphatically to the catholicity of this Society. It was founded in 1854, and has ever since been ruled over with energy and judgment by Carl Riedel, whose name it also bears.

Two other choral societies shall be briefly noticed: the one is the Singverein, conducted by Alfred Richter, which gave two concerts in the Thomas Church (Mendelssohn's *St. Paul*, and Mozart's *Requiem*), and the Bach Verein, conducted by H. von Herzogenberg, which brought to a hearing a number of compositions by the immortal cantor; also the concert of the *Pauliner* (a society of students) must not be forgotten. The principal feature of this concert was a work for male chorus and orchestra, *The Battle of Lepanto*, by Kapellmeister Sucher.

The nine Euterpe Concerts are intended especially for those unhappy mortals who can get no seat in the Gewandhaus. The honest burghers of Leipzig overrate their concerts considerably. Woe to the stranger who dares to give expression to adverse criticism in the presence of a native! True, the Leipziger admits that the Euterpe Concerts are not so good as those of the Gewandhaus; but, he adds, how glad would other towns be if they had anything like them! The Leipziger, living in a level plain, cannot be expected to understand the meaning of the German saying, *Hinter den Bergen wohnen auch noch Leute*. No wonder, then, that he gives

himself up to the pleasant occupation of self-contemplation, in which he either wholly forgets the rest of the world, or looks upon it only as an appendage to Leipzig. I speak only of musical Leipzig. To return to the Euterpe concerts. It struck me that the conductor, Herr Treiber, overtasks his band. Brahms's first symphony, and Beethoven's second Leonore overture certainly could not be mastered by it; and Schubert's symphony (?) in C, scored by Joachim (the duet, Op. 140), and Cherubini's Anacreon overture did not go much better. Beethoven's overture (Op. 124), his second symphony, Rheinberger's *Wallenstein's Lager*, and Volkmann's D minor symphony, were among the best performances. Also the choral performances left much to be desired. However, the band, which was in the first concert very shaky, and sometimes badly out of tune, improved perceptibly, and towards the end of the season did very fairly.

The chamber concerts in the Gewandhaus disappointed me. Nothing can be said against the artists (Röntgen, Schrädieck, &c.) singly, but so much the more against them collectively. The watchword with quartet-players must be "sympathy." They must be one heart and one soul, a result which can only be obtained through continued practice. But this is just what they cannot afford. In short, these concerts are very respectable, but, considering the capacities of the artists, they might be better. Of the works performed in the concerts, I mention only a pianoforte quintet (Op. 14, A minor) by Saint-Saëns, *Die schöne Müllerin*, string quartet by Raff, serenade (Op. 126) for violin, violoncello, and pianoforte, by Reinecke, and a string quartet (Op. 14, G minor) by Volkmann.

Having made the acquaintance of the various concert institutions and choral societies with their yearly recurring public performances, let us now cast a cursory glance at the numberless occasional concerts got up by *impresarii*, and by artists, local and others. Undoubtedly the best of these occasional concerts were the three *soirées* of the Florentine Quartet (Jean Becker, &c.). These artists understand each other, they possess that sympathy of which I spoke a little while ago. Every one of the party has a right to lay claim to the name of *virtuoso*. They know it, and I am not sure whether they do not, in their quartet playing, bring that fact a little too prominently before the hearer. The third of these *soirées* was remarkable through their performance of three prize quartets. Gentle reader, did you ever submit to listen to three prize quartets? No? Be thankful, then. Still, these works were not bad, nay, they were even in the highest degree estimable. Taken in small doses, the prescription might have been swallowed easily enough, but the whole at one draught was rather too much. A quartet, by Lux, interested by its novel instrumental effects; one, by Scholz, by its harmoniousness of form and the gentlemanliness and euphony of contents; and a third (this one a pianoforte quartet, the other two string quartets), by Bungert, by evident signs of musical feeling and inspiration.

The brothers Thern, who gave a morning concert, astonished the audience with their *ensemble* playing, but their *unison* performance of Chopin's C sharp minor, impromptu, and other works, is a degradation of the works played and the artists playing. The deplorable consequences of this inartistic practice are seen in their solo performances. They are unable to move freely, they seem to be cramped by invisible fetters. On the 14th of September, last year—that is, before the opening of the musical season—we had a concert of Liszt compositions—the *Faust* Symphony, Goethe March, &c.—under the conductorship of Dr. Stade. As the latter could not

keep the reins in his hand, the performance was a failure. A concert, on the other hand, in which Madame Dustmann (Vienna), Herr Schott (Hanover) sang, and an English lady (Miss Meller) played, may be marked down as one of the most enjoyable of these concerts. The last-named lady not only acquitted herself well of her task (Saint-Saëns' concerto in G minor, and Rubinstein's waltz from *Le Bal*), but also made one feel that her attainments are not a dead capital, but capable of growth and expansion. Capellmeister Reinecke brought to a hearing, in a concert arranged by himself, some new compositions, among other things *Dornröschen*, a *Märchen*, for treble, alto, and baritone solo, female chorus, pianoforte, and recitation.

In conclusion, a few words on the Leipzig opera. The Leipzigers say that the opera is not what it used to be, and I have no difficulty in believing it. Many a time I left the theatre dissatisfied with what I had heard. The manager does more to please the eye than to please the ear, the *mise en scène* being generally all that can be desired. The orchestra, however, deserves nothing but praise; also the *prima donna*, Mme. Hasselbeck-Sucher, and the baritone, Herr Schelper, are justly esteemed. And the chorus? Well, I have heard worse choruses. The Pattis, Nilssons, Bettinis, and Faures, have as yet shown little inclination to take engagements as chorus singers, so we have to rest satisfied with the cracked and shrieky voices till socialism has levelled all things. *Lohengrin* the company performed fairly, and the same may be said of Gluck's *Armida*. Mozart's *Schauspiel Director* (i.e. an arrangement of Mozart's original, with new characters and additional songs) was a great success in every respect. Three new operas I have to register—Franz Holstein's *Hochländer*, Kretschmer's *Heinrich der Löwe*, and Brüll's *Das Goldene Kreuz*. The first of these operas will, no doubt, disappear, never to be seen and heard again. The shows and ballets will keep the *Löwe* (lion) roaring for a little longer; but the *Löwe* also has a future of everlasting silence in prospect. Both composers, Holstein and Kretschmer, wrote also the librettos of their operas, an excellent proceeding wherever, as is the case with Wagner, the composer is at the same time a poet, but . . . Well, the less we say about it the better. Brüll's opera, on the other hand, bids fair to please and prosper for many a day. *The Golden Cross* (in London it has already been heard) is a short opera in two acts, with spoken dialogue, the plot plausible and pleasing, the characters well drawn, the music always suitable to scene and word, equally free from vulgarity and bombast, the melody natural, and the harmony refined. The choruses may be mentioned as being specially effective and taking. A few operas like this one is just what is wanted, they would be the best antidote against the Offenbach school.

If this slight sketch has enabled the reader to form a notion of the musical life in Leipzig, and of the quality and quantity of music performed and listened to during the short span of a winter, I have not written in vain, and my self-imposed task is accomplished.

F. M. N. PEREGRINUS.

P.S.—It seems that the gods who preside over and assist in the transformation and consolidation of the written word into printed matter do not share my charitable disposition towards certain compositions alluded to, but not named, in my account of the Erfurt Music Festival. For had their goodwill equalled mine, they would not have restricted to a cruel singular my loving and comprehensive plural. I therefore repeat here my wish, and hope all good souls will join their voices to mine—*requiescant in pace*.

F. M. N. P.

Foreign Correspondence.

MUSIC IN PARIS.

(FROM A CORRESPONDENT.)

August, 1878.

No one can justly complain this year of a short musical season in Paris. Indeed, the only difficulty has been to decide where to go—what to hear. Much curiosity has been excited about the "English Concerts," which were announced to be given in the Trocadéro on the 17th, 18th, and 20th of July, with the co-operation of Mme. Arabella Goddard, pianist; the Misses Robertson, Miss de Fonblanque, and Mrs. Mudie Bolingbroke, Messieurs J. Maas, Wadmore, and Barton McGuckin, as vocalists; Mr. John Ward as organist, and Mr. J. C. Calcott as accompanist. The orchestra, consisting of a hundred and fifty French executants, was under the direction of Mr. Arthur Sullivan, and Mr. Henry Leslie's choir sung under his own direction. These concerts now being over, we have to congratulate ourselves on their artistic success. The Prince of Wales was present in a "Loge" garlanded with foliage and flowers, and he was saluted by a performance of "God Save the Queen." Mme. Goddard played one of Sterndale Bennett's concertos, and both the work and the interpretation of it were much admired. Fragments from Sullivan's *Light of the World* were performed, and the concert terminated by his "Domine salvam fac reginam" (by request of the Prince of Wales), which was performed by "La garde républicaine," and on the new organ constructed by Cavallé-Coll. This composition made a great effect; but of all the pieces sung or played, Barnby's delicious "Sweet and low" (words by Tennyson), and a madrigal of the sixteenth century by Thomas Morley, have been most enjoyed and appreciated. They were sung without accompaniment, and both encored. After having heard so often in Paris that the English are an utterly unmusical people, that they have no feeling or sentiment for the divine art, we can then therefore feel justly glad and proud that the contrary has been proved. In no country in the world are there so many good musicians to be found as in England—nowhere are better concerts to be heard, or operas (which shine, however, more by their "stars" than their *tout ensemble*); nowhere does one find more enthusiasm than in certain English people—still it is to be feared that our reproach will not be removed until we provide for more satisfactory elementary musical education.

The *concerts* of the Conservatoire are now happily over. For the piano there were seventeen gentlemen and thirty-one lady aspirants, so that during one day ninety-six pieces were performed, counting those which are always presented to the pupils to be read at sight. Two gentlemen, MM. Fournier and Bellaigue, have shown themselves as too advanced to be allowed to compete with the others. The jury was composed of MM. Thomas (president), Stephen Heller, Saint-Saëns, Henri Herz, Paladilhe, Wolff, Finot, Ritter, and Cohen. The lady pupils have been particularly brilliant this year, some of whom are classed as "*virtuosos d'élite*." To return to the "Exhibition music." The Swedish concerts, given by students from Upsala in the Trocadéro, have been much enjoyed. Characteristic and poetic "Volkslieder" were sung. Rubinstein announces three concerts "slaves" which he intends to give, and in which compositions by Glinka, Bortniansky, Livoff, Moniuszko, Rubinstein, Tchaikowsky, and Kinsky-Korsakow are to be performed. Mlle. Anna Bellocca will sing the soli. The Norwegians are also giving pleasure in the Trocadéro by the performance of some of their delicate national songs.

M. Danhauser has been elected to take the place of the late lamented François Bazin in the Conservatoire. In the annual gathering of the "cours gratuits," held in the grand Orient de France on August 3rd, Bazin's celebrated "Chant du Bosphore," also his "Hymne à la France"—the words of both poems by M. Victor Hugo—were sung, besides which (these in German) a chorus by Mendelssohn, also his song "Suleika," and a chorus by J. Heim. In English Reay's popular "Dawn of day" was performed. This Society—the dimensions of which have much increased during late years—continues always to be popular.

MUSIC IN VIENNA.

(FROM OUR SPECIAL CORRESPONDENT.)

VIENNA, August 12th, 1878.

ON July 13th the Conservatoire finished its academical year for 1877-78. Those pupils who had won first prizes on the preceding examinations were honoured by being permitted to perform on the two public *Schluss-productionen*. The piano, of course, stood at the head. It occupied no less than seven numbers with concert-parts by Chopin, Beethoven, Saint-Saëns, Liszt, Polonaise by Weber, the ladies being in the majority (five to two). The result is not to be wondered at, when we count fourteen masters for the piano, 417 pupils learning that instrument as their principal study. What a horrible number, summed up in five or ten years! How many will teach again? How many will augment the proletarians in music? There was no violin player (perhaps for the first time), no violoncello, and no organ; but, as a compensation, harp, clarinet, and trombone solos were heard, the latter, particularly, given in an excellent manner—so much so, that the pupil, Herr Ferdinand Schubert, was elected directly as a member of the Hofkapelle. Four pupils only produced their own compositions: Adagio, from a sextuor for string-instruments; scherzo, from a piano-quintetto; prelude and sarabande, from a suite for orchestra; intermezzo, from ditto; of which the first-named showed a talent on the part of the composer, Herr Kryzanowsky, worthy of special notice.

Out of the many different examinations, I select, for further remark, the last one, the opera school. There were performed upon the little stage, scenes from *Lucia*, *la Juive*, *Mignon*, *l'Africaine*, *Fra Diavolo*, *Faust*, and *Stradella*. It is the same stage upon which such singers as l'Angeri, Smeroschi, Etelka Gerster, entered upon the musical world. The present pupils, if not so worthy as their predecessors, showed at least some respectable talents. There are, for example, Frl. Sax, a good singer and excellent actor, with an elegant figure; Frl. Linde, with a fine voice; Frl. Neuss, an excellent soubrette; Haas and Aussenegg, showing much zeal; Herren Rix, Schaumann, and Weltlinger, the first-named a good bass, the others, particularly H. Schaumann, good tenors. Scenery and action have been, as usual, capital, having the advantage of being watched over by one of the Hofchauspieler from the Burgtheater. The annual report for the last year, 1877-78, shows 55 professors, and 779 pupils, 44 belonging to the school for the drama. The number of pupils (51) learning wind-instruments is most remarkable, the professors being members of the orchestra of the Hofoper. There have been, in the course of the year, 16 Vortragsabende (a sort of private *soirées*), 13 public performances, practising in chamber-music (60 times), for orchestra (80), and chorus (25); on the whole 21,314 hours devoted to teaching. Fifty pupils have finished their chief studies (24 in clavier, 9 school for drama, 7 for violin, 6 for composition, 5 for vocalisation, 2 contrabass, and 1 each for violoncello, harp, clarinet, horn, trombone, and trumpet); 37 were honoured with the diploma; 13 with the silver *Gesellschafts* medal. The said "*Gesellschaft der Musikfreunde*," which maintains the Conservatoire, has announced a Beethoven prize (five hundred florins) for the best symphony written by a pupil of their institute entered since the year 1868.

Reviews.

Mozart's Werke. Serie xii. Erste Abtheilung. Concertos for Violin and Orchestra, Nos. 3 and 4; Serie xvi. Concertos for Pianoforte and Orchestra, Nos. 9 and 10. Leipzig: BREITKOPF & HÄRTEL.

WHAT we said about Mozart's concertos in the February number of the MONTHLY MUSICAL RECORD holds good also with regard to those now before us. In the latter, however, there is less of the pig-tail and more of Mozart's heart. The two violin concertos which are marked in Köchel's catalogue as Nos. 216 and 218 were composed in 1775 at Salzburg. On the 24th of October, 1777, Mozart writes from Munich to his father:—"I had a symphony of mine performed, and played on the violin a concerto *ex B flat*, by Wanhall, with general *applauso*. In the

evening at supper I played the Strassburg concerto. It went like oil; all praised the beautiful tone." The Strassburg concerto mentioned in this letter, and elsewhere referred to by Mozart as "the concerto with the *Strassburger*"—i.e., the concerto with the Strassburg tune—may be the one in G major, the No. 3 of this edition. We say "may," for there is another concerto (No. 219 of Köchel) which contains likewise a Strassburg tune. Is the tune in the rondo of the G major concerto a genuine popular tune, or an imitation of one? The great authorities, Jahn and Köchel, cannot tell us. The second movement of No. 3 has Mozart's tender persuasive melodiousness, and is perfection in every detail. In our opinion it is the best movement of the concerto, and also the best thing in the four violin concertos that have appeared in the new edition. The change of time and rhythm in the rondo of No. 3—*allegro* $\frac{3}{4}$, *andante* $\frac{3}{4}$, *allegretto* $\frac{3}{4}$, and *allegro* $\frac{3}{4}$ —is noteworthy. In the rondo of the concerto in D major, No. 4 (No. 218 of Köchel), the variety is still greater: *andante grazioso* $\frac{3}{4}$ occurs four times, *allegro ma non troppo* also four times, and *andante grazioso* $\frac{4}{4}$ once.

The ninth pianoforte concerto in E flat (No. 271 of Köchel) was composed in January, 1777, at Salzburg. It consists of an *allegro*, *andantino*, and a rondo, the $\frac{4}{4}$ time of which is interrupted by a minuet. Of greater importance is the concerto for two pianos in E flat, No. 10 (No. 365 of Köchel). It was composed, if we may believe André's manuscript catalogue, in 1780. At any rate, Mozart played it on the 24th of November, 1781, with Miss Auernhammer, at Vienna. It sparkles and overflows with joyousness. The two pianos try to outdo each other, now playing together, oftener following one after another. It is rivalry, not, however, fiercely ambitious, but good-naturedly playful.

Élégie pour le Violoncelle avec accompagnement d'Orchestre ou de Piano. Composée par GEORGE GOLTERMANN. Op. 88. Offenbach: Joh. André.

MUSIC for the violoncello will be enriched by the addition of the present publication to the already existing store of solo pieces, effective and pleasing. If the "Élégie" be critically examined as regards its construction and originality, the probability is that the judgment of preference will be given to the first of these qualities, for although a form may be held to be common to all who choose to employ it, and a composer may receive credit for using a plan he did not invent or even develop, it is not so with a melody or its plan. It cannot be said that Herr Goltermann has directly borrowed another man's melody, but it cannot be concealed that whether his theme be actually new or not, it is of that peculiar character which suggests, as it appears, that it is heard not for the first time. In this case, of course, the idea may be incorrect, but the melody seems to present itself less like a stranger than as a friend in a new guise. However, it is not likely to be any the less welcome as a good piece for the favourable exhibition of violoncello-playing, for in the hands of an expert and expressive player it is capable of producing a very good effect. And as there are very few good pieces written, as this appears to have been written, with a special knowledge of the instrument, players of all degrees will unquestionably be glad to become acquainted with it.

Chopin's Mazurkas, Op. 59, 67, and 68; *Polonaise and Prelude*, Op. 44 and 45; *Concerto*, Op. 11; *Waltzes*, Op. 69 and 70. (PETERS' Edition.) Leipzig: C. F. Peters.

THESE works, although comprised within the edition known as the "Peters," are the famous editions issued by various publishers. Thus the *Mazurkas* and the *Waltzes* are from the Berlin publisher's representative of the house of Schlesinger, the *Polonaise and Prelude* are printed by Spina of Vienna, and the *Concerto* is from Kistner's house. This variety brings the advantage of special excellence in each case, and an assurance of accuracy combined with legibility, to say nothing of the opportunity afforded to the purchasers for securing these, the best editions, at a very moderate cost.

With regard to the character of the works themselves it is unnecessary to say a word in these columns, for even supposing

them hitherto unknown to fame, the exhaustive notice which, written by Dr. Julius Schucht for the "Neue Zeitschrift für Musik," translated with the author's permission, and inserted in the last year's volume of the *MUSICAL RECORD*, would have called attention to the genius of the composer, even if his works had not already made him known. To that series of articles we refer our readers, and, advising them to compare the present publications by the light of the glossary there suggested and offered, leave them to the pleasant meditations the study or even the perusal is certain to engender.

Twelve Ländler (rustic dances), with *intermezzo* and *finale* for pianoforte. By VINZENZ LACHNER. London: Augener & Co.

THE peculiarities of the national Styrian dance have been made familiar by the many specimens which have from time to time been given to the world by writers thoroughly conversant with its many-sided character. Great as is the variety of which the dance is capable, the present series shows some difference to those already known by other writers, as well as in the several numbers, the one to the other. The twelve *Ländler* are most ingeniously written, and, but for the monotony of tonality, which the passing modulations do not wholly relieve, would make a brilliant concert-piece played continuously—an idea which would seem to be favoured by the existence of the *intermezzo* and the *finale*. Each of these added movements is also in dance form, and the first being in the key of E flat produces a pleasing change from the general tone of the other sections, which are for the most part in G major, the exceptions being No. 8, which is in G minor, and No. 10 in E minor and in B major. The *finale* is also in E flat major to commence with, and concludes in G major, so that no violence is done to the sense of tonality. The change from triple to duple time in alternate bars, which is the peculiarity of certain German dances called "Zweifache," gives a salient quaintness to the movement, and makes it as pleasing as it is strange and novel to English ears. The whole work, though dedicated as a Christmas gift to Johannes Brahms, may be offered as seasonable at all times of the year as well as a reward for industry and application, and also to be employed as a means for the further study of rhythm and melodic accent. The several dances, as well as the *intermezzo* and the *finale*, may be employed with advantage in this direction, for the pure musicianly feeling which pervades each portion of the composition would not be without influence over the mind, the taste, and fancy of the young worker, even though they were only adopted as a course of exercises; for, however difficult they may be to overcome at first, it is doubtful whether they could ever be considered as really dull and uninteresting to any one who is willing to recognise the true musicianly sentiment displayed in them, whether regarded as a collective composition or as single specimens of ingenious construction.

Études für Pianoforte. Von CARL BAERMANN, Jun. Op. 4. Heft 2. Offenbach: Joh. André.

IN a notice of the former part of this work the general tunefulness, vigorous harmonisation, and interesting figuration were remarked as among the chief characteristics of the several studies. That which was a special feature then is not absent in the second part. The like melodious shapeliness, the same reverence for form which distinguished the first will be found in the present. It must be admitted that as pieces they are by no means easy to play at sight—this, of course, cannot be wholly expected—as they are designed to serve as studies. There can be no doubt but that they will succeed in helping to form a good hand and correct taste.

Tarantelle for the pianoforte, Op. 11; *Premier Valse Caprice* pour piano, Op. 13, by XAVER SCHARWENKA. London: Augener & Co.

Two new pieces by a composer of original pianoforte music, which deserve more than the customary meed of attention paid to the general run of compositions of the class to which they

belong, for the simple reason that they are considerably superior in character. The "Tarantelle," for example, is constructed upon such a plan, that while it preserves all the restlessness of motion proper to the dance from whence it takes its title, there is also enough musical individuality in the treatment to show that the composer is a well-trained musician, with a ready command of the resources of the theory of his art, and a correct knowledge of all that is likely to be effective upon the piano-forte. There is a boldness, dash, and spirit in the current of the piece which seem to imply an absence of artifice, yet all is shapely and according to the form proper to these things. The harmonies are admirable, and the change of key in the middle of the movement, though a simple one enough, yet is brought about with much skill pleasingly displayed.

The "Valse Caprice," now before us, is the first or earliest work with the like title which Herr Scharwenka has given to the public. It is marked Op. 13, as that which was noticed in our April issue was Op. 35. Like that one previously spoken of, and as its title implies, it is a composition designed to exhibit the skill of the player as well as the composer in a rhythm the form of which is taken from that of the popular dance measure, but is not necessarily intended to serve as salutary music. The introduction of twenty-six bars is a fit preparation for the tender and passionate subject which follows a theme which the hearer might frame into a delicate little love-story in which hopes and fears, encouragement and disdain, may be traced in the progress of the music; and a final agreement, arising out of a mutual understanding similar to that which at first drew two kindred souls together, concludes the whole, happily set forth in the music by the bringing in of the *coda* out of the ideas suggested in the introduction. Altogether, it is a thoroughly musically melodious piece.

Rigadoun. Old French Dance for the Pianoforte. By J. THEODORE TREKELL. London: Ashdown & Parry.

MR. TREKELL has made two mistakes, one in the naming of this bright little piece of pianoforte music, and another in using the English form of spelling in reference to an old French dance. If he had called it simply an "old dance," there would have been no ground for observation, as the words "Rigadoun" the French form, and "Rigadoun," the English form, are indiscriminately used with reference to the same dance measure. When, however, he decides upon calling his imitation "an old French dance," and spells the title after the English manner, it cannot but be felt that a certain amount of unity is lacking.

This, however, is unimportant as compared with the other fault in the piece. The old Rigadoons were written in common time; they usually commenced upon the third beat of the bar, and consisted of phrases of eight bars in length. Mr. Trekell has written his Rigadoun in triple measure, commencing upon the first beat in the bar. The piece, therefore, should have been called a Chaconne, or a Galliard, or, following the precedent of the old English custom, perhaps it might have passed muster as a Minuet; but a Rigadoun it is not, neither in character nor in form, and no amount of naming will ever make it so.

If the composer of the Rigadoun is content to have his work judged by its value as music, and not by its character as implied in the title, then it must be freely admitted into the ranks of compositions agreeable for their old world flavour, and among those works not too pretentious or too difficult.

Wreath of Songs (Liederkrantz). Short transcriptions for the pianoforte by D. KRUG. Op. 255. London: Augener & Co.

A LITTLE wreath of songs made up for the most part of the simplest melodies—melodies which, because of the natural sequence of their construction, appeal at once to the lowest as to the highest cultivated sense in music. The melodies forming the wreath may be said to be made up of eight flowers. (1) The Neapolitan song, "Santa Lucia;" (2) The beautiful romance from *Tannhäuser*; (3) The air, "Red Sarafan," a Russian melody known by a variety of names according to the words to which it has been adapted; (4) The romance from

Fra Diavolo, "On yonder rock;" (5) The old English melody, "The British Grenadiers;" (6) The Scotch air, "Bonnie Dundee;" (7) Shield's "Flaxen-headed Ploughboy;" (8) Verdi's perennial "La donna è mobile." To each of these, short characteristic introductions are prefixed, which make them interesting as separate pieces, and give evidence also of the thoughtful and happily-directed care with which the work has been undertaken. The keys in which they are arranged present no great trouble to the young player, and the passages are such as can be spanned or compassed by small hands. Throughout the whole set there is not a single passage in which the fingers are required to grasp octaves, and yet there is no loss of effect, for the passages are so ably set forth as to bring a seeming fullness to the ear, without making any extraordinary exactions upon the players. Consequently, the "wreath" will be certain to be recognised as a graceful addition to the number of pleasing and instructive pieces, as well as a means of exalting and extending the good name of the arranger, who is already not unknown to fame as an expert master in the production of works of a truly educational character—works that actually serve to "lead out" the faculties and capacities of younger pupils, and which also tend towards founding a correct principle of taste and good form, which, while it adds to the technical ability of the player, also ensures a certain amount of gratification to the hearer.

Two Movements for the Organ. By M. E. DOORLEY. London: Augener & Co.

AT one time, and that time not so very distant, the chief literature for the organ consisted of arrangements of already known pieces, movements from sonatas, concertos, and symphonies, adaptations of choruses from oratorios, anthems, and cantatas, with perhaps an occasional "Andante" or an "Adagio" of no great pretensions, written in an almost apologetic style to fill a page or two in a serial work. The majority of these pieces were written to accommodate the "pianoforte organ-players," that is to say, those who performed upon the organ as upon a piano, never using the pedals, even if the instrument to which they had access were provided with those effective adjuncts. As a knowledge of the power of the organ increased, and with the knowledge came the desire to make that power available, a different style of writing was encouraged; but while the parts for both hands were written in a more independent manner, and the added third line for the pedals separately opened out a means of variety not before attempted to be employed, still the chief literature for the organ consisted in arrangements as heretofore. This was so far satisfactory, as it gave hearers as well as players a double chance of enjoyment and success, on the principle that a previous knowledge of the piece performed, however slight, interests the hearer. By degrees, daring minds among organists strove to express themselves in an original form, and to produce something which, if it should have no merit of its own, should at any rate be free from being an adaptation; and so, little by little, the catalogue of organ music has been, and is being increased with a corresponding effect upon both the character of the music and the style of playing. It is true that we are not yet free from "adaptations and arrangements," and the possession of a large organ with a variety of stops is often a temptation to play music which is only a feeble imitation of an orchestra; yet there is a steadily-increasing class of writers, of more or less ability, who are striving to the utmost to confine the powers and beauties of the organ within legitimate bounds, employing all its best effects to the best purpose. The "Two Movements" now before us, though not so absolutely original as to justify any special eulogium upon their particular merits, are nevertheless noteworthy as praiseworthy attempts to make the most of means in a legitimate manner. The first, an "Andante placido" in F, the shorter of the two, is in rondo form, gracefully written, and marked by a commendable amount of true musicianly feeling. It is, though an independent piece, well adapted in key and character to serve as prelude to the second of these two movements, an "Allegretto Pastorale" in B flat, a piece of more ambitious length and pretensions, by no means badly written, and, independently of its worth as

merely mechanical music—that is to say, as music written according to line and rule, or in obedience to set and prescribed forms—there is an undercurrent of poetical power which will not fail to find a response in the minds of many who hear the pieces. The subject of the second and longer piece, though a simple one, has been very well used and very ingeniously worked. The only regret excited is that the melody itself should suggest the chief phrase in Bach's song, "My heart ever faithful;" but this in no way detracts from the musical merit of the work, which, taken as a composition, is good, and regarded as an earnest attempt to contribute something worthy to the stores of acceptable organ music. Beginners may find the two pieces quite within their grasp, for neither in the manuals nor in the pedals is there any work of insurmountable difficulty to deter the aspirant of the most modest capacity.

The Widow Bird; and Close Thine Eyes and Rest Secure. Two Songs. By R. GUERINI. London: Augener & Co.

OF these two songs the first is a setting of some words by Shelley—short, simple, yet very sweet, and well fitting the words. The second is to a verse written by our King Charles I., equal as to length, appropriateness, and musically feeling. Each song bears evidence of much thoughtfulness and desire for originality.

A Dictionary of Music and Musicians. Part 3. Edited by GEORGE GROVE, D.C.L. London: Macmillan & Co.

THE third part of this dictionary contains a number of interesting articles, in continuation of those already issued in the two former parts, of all words and names likely to be met with in music between the terms "Bolero" and "Concert-pitch." The greater part of the words explained are genially treated, and form pleasant reading apart from their value as explanations. Some of the peculiarities which distinguished the former numbers are not absent in this present one, such as that which, in *voce* "British Orchestral Society," infers the existence of things long dead. As a whole, the articles in the present number are more free from personal opinion than heretofore, though in more than one this is still present. The greater part of the article "Carillon" will be serviceable to the firm whose works are praised, and whose inventions are elaborately set forth, as a valuable advertisement, otherwise the information given is interesting. The biographical notices are for the most part admirable and trustworthy, and the descriptions of instruments and all that relates to them are not the least prominent features of the work as far as it has already appeared.

The Rudiments of Musical Theory. By LOUISA CORRIE. London: Lamborn Cock.

THE present work owes its origin to the fact that the authoress "has met with so many tolerable instrumentalists entirely ignorant of almost the A B C of the theory of music." It is of course a lamentable fact that so many of her acquaintance should be musically ignorant, but it is scarcely a valid reason for the production of a work which has positively nothing either in arrangement or statement, or in the order in which the plan is set forth, to recommend it for acceptance as superior to the thousand and one works already existing, and having equally good if not better reasons for claiming a share of public attention.

Concerts.

ROYAL ACADEMY OF MUSIC.

THE annual distribution of prizes took place on Saturday, July 27, in the new concert-room of the Institution, previous to which the following selection of music was given, conducted by Mr. Walter Macfarren:—

ANTHEM ...	"Praise the Lord" ...	Randegger.
ORGAN SOLO ...	Organ accompaniment, Mr. H. R. Rose.	
...	"Con moto moderato" (en forme d'ouverture), in D minor	H. Smart.
...	Mr. CHARLTON T. SPEER.	
MADRIGAL ...	"Good night, good rest" ...	Walter Macfarren

The following is the prize list. Mlle. Albani presented the awards:—

MEMORIAL PRIZES.

THE LUCAS SILVER MEDAL, for the Composition of the 126th Psalm, for Unaccompanied Voices, in Four Parts.—Awarded to R. Harvey Lohr—Examiners: J. Stainer, Mus.D., Oxon.; W. J. Westbrook, Mus.D., Cantab.; and Sir G. J. Elvey, Mus.D., Oxon. (chairman).

THE PAREFA-ROSA GOLD MEDAL, for the Singing of Pieces selected by the Committee.—Awarded to Ellen Orridge—Examiners: Wilbye Cooper, W. H. Cummings, Lewis Thomas, and Joseph Barnby (chairman).

THE STERNDAL BERNETT PRIZE (Purse of Ten Guineas), for the Playing of a Pianoforte Composition by Professor Sir William Sterndale Bennett, selected by the Committee.—Awarded to Jessie Percivall. *Second Prize* (Purse of Five Guineas).—Awarded to Dinah Shapley—Examiners: J. F. Barnett, Henry Baumer, Oliver May, E. Silas, Lindsay Sloper, Charles E. Stephens, and W. Dorrell (chairman).

THE LLEWELLYN THOMAS GOLD MEDAL, for Declamatory English Singing.—Awarded to Leonora Braham—Examiners: W. H. Cummings, H. C. Deacon, and Chevalier Lemmens (chairman).

THE CHRISTINE NILSSON PRIZES (Purses of Twenty and of Ten Guineas), for the Singing, respectively, of Pieces selected by the Committee.—Awarded to Annie Butterworth and Ellen Orridge—Examiners: Wilbye Cooper, W. H. Cummings, Lewis Thomas, and Joseph Barnby (chairman).

THE HEATHCOTE LONG PRIZE (Purse of Ten Guineas), for the Playing of Pianoforte Pieces selected by the Committee.—Awarded to Percy Stranders—Examiners: J. F. Barnett, Henry Baumer, Oliver May, E. Silas, Lindsay Sloper, Charles E. Stephens, and W. Dorrell (chairman).

THE KELSALL PRIZE (the last but one of Five Violins bequeathed in 1857 by the late C. Kelsall, Esq.), for the Playing of a Violin Composition chosen by the Committee.—Awarded to Frank Arnold—Examiners: A. Burnett, Victor Buziau, Henry Holmes, J. Ludwig, and August Manns (chairman).

ANNUAL PRIZES.

PRINCIPAL STUDIES.

Female Department.

CERTIFICATES OF MERIT. Awarded only to Students who have previously received Silver Medals.—Singing: Amy Aylward, Annie Butterworth, Ellen Orridge. *Pianoforte*: Alice Borton, Fanny Boxell, Alice Heathcote, Jessie Percivall. *Violin*: Julia de Nolte.

SILVER MEDALS. To those who have already received Bronze Medals.—Singing: Ada Patterson, Clara Samuel. *Pianoforte*: Edith Goldsbro, Mary Lock, Dinah Shapley. *Organ*: Ellen Lindsay.

HIGH COMMENDATIONS. To those who have already received Bronze Medals.—Singing: Amelia Featherby, Sarah Geary, Eliza Trowbridge. *Pianoforte*: Clara Cooper, Ethel Gregory.

BRONZE MEDALS.—Singing: Sarah Ambler, Laura Bashford, Sarah Ducat, Margaret S. Jones, Eliza Thomas, Irene Ware. *Pianoforte*: R. Dunn, Margaret Gye, Amy Hare, Ada Hazard. *Violin*: Louisa Nunn. *Harp*: Edith Brand. *Organ*: Alice Heathcote.

HIGH COMMENDATIONS. To those who have not received Medals.—Singing: Kate Ashdown, Eliza Butler, Amy Gill, Kate Goodwin, Martha Harries, Elizabeth Löhlein, Sarah Phipps, Clara Richards, Lucy Weyland. *Pianoforte*: Alexandra Ehrenberg, Lucy Ellam, Elizabeth Fitch, Emily Lawrence, Kate Robinson. *Violin*: Mary Hewitt. *Harp*: Adelaide Arnold, M. E. Williams.

SECOND STUDIES.

HIGH COMMENDATIONS.—Singing: Ethel Gregory. *Pianoforte*: Annie Abrahams, Ada Brand, Edith Brown, Sarah Ducat, Louisa Nunn, Ada Patterson, Frances Thomas. *Examiners*: Singing—G. Benson, Mus.B., Cantab.; F. R. Cox, Ettore Fiori, Cavalier P. Goldberg, A. Randegger, H. Regaldi, F. Walker, T. A. Wallworth, and Manuel Garcia (chairman); *Pianoforte*—H. R. Evers, Walter Fitton, W. H. Holmes, F. B. Jewson, S. Kemp, Harold Thomas, Frederick Westlake, F. Wingham, and Brinley Richards (chairman); *Orchestral Instruments*—H. W. Hill, F. Ralph, John Thomas, and P. Sinton (chairman); *Organ*—Sir J. Goss, Mus.D., Cantab.; E. J. Hopkins; C. Steggall, Mus.D., Cantab., and the Principal.

HARMONY.

CERTIFICATES OF MERIT. Awarded only to Students who have previously received Silver Medals.—George Hooper and H. Walmsley Little, Mus.B., Oxon.

BRONZE MEDALS.—Myles Birkett Foster, Walter J. Lettis, and William G. Wood.

HIGH COMMENDATION. To those who have not received Medals.—Cécile S. Hartog. *Examiners*: H. C. Banister, H. C. Lunn, C. Steggall, Mus.D., Cantab., and the Principal.

Male Department.

CERTIFICATE OF MERIT. Awarded only to Students who have previously received Silver Medals.—*Pianoforte*: Lindsay Deas.

SILVER MEDALS. To those who have already received Bronze Medals.—Singing: Robert George, Arthur Jarratt, and Harry Seligmann. *Pianoforte*: Charles T. Corke and R. Harvey Lohr.

HIGH COMMENDATIONS. To those who have already received Bronze Medals.—Singing: James Ley. *Pianoforte*: Edwin Flavell. *Organ*: George Frederick Smith.

BRONZE MEDALS.—Singing: William H. Brereton, Alfred Greenwood, Joseph L. Hutchinson, George Taylor, Ferdinand Theiler, Sidney Tower. *Pianoforte*: Joseph Bates, Percy Stranders. *Violin*: Thomas Oldaker, John Payne. *Organ*: Charles T. Corke, W. G. Wood.

HIGH COMMENDATIONS. To those who have not received Medals.—Singing: John Price. *Pianoforte*: Edwin Samson, F. Sewell Southgate, William G. Wood. *Violin*: Reginald Luke, James Ricketts. *Organ*: Charlton I. Speer.

PRIZE VIOLIN BOW (made and presented to the Institution by Mr. James Tubbs, of Wardour Street), for Violin Playing.—Frank Arnold.

SECOND STUDIES.

HIGH COMMENDATIONS.—*Singing*: James Partridge. *Pianoforte*: Ernest Ford. *Violoncello*: George Elliott. *Examiners*: *Singing*—G. Benson, Mus.B., Cantab.; F. R. Cox, Ettore Fiori, A. Randegger, A. Regaldi, and Manuel Garcia (chairman); *Pianoforte*—H. R. Evers, Walter Fitton, W. H. Holmes, F. B. Jewson, Harold Thomas, Frederick Westlake, and Brinley Richards (chairman); *Orchestral Instruments*—H. W. Hill, F. Ralph, J. Thomas, and P. Sainton (chairman); *Organ*—Sir J. Goss, Mus.D., Cantab.; E. J. Hopkins; C. Steggall, Mus.D., Cantab., and Principal.

PAPEFA-ROSA SCHOLAR.—Marian McKenzie.

SIR JOHN GOSS SCHOLAR.—Ernest Ford.

LADY GOLDSMID SCHOLAR.—Beatrice Davenport.

PROFESSORS' SCHOLARS.—*Violin*: William Sutton. *Horn*: Charles T. E. Catchpole.

BALFE SCHOLAR.—Percy Stranders.

NOVELLO SCHOLAR.—William Sewell.

THALBERG SCHOLAR.—Alice Heathcote.

The proceedings terminated by the students singing the National Anthem.

LONDON ACADEMY OF MUSIC.

THE final meeting before the vacation of the students and professors at the London Academy of Music on July 20th was a most interesting one, Mlle. Albani attending to distribute the prizes won during the recent competitive examinations of the academy. The successful candidates were Miss Elène Webster, Miss Marchant, and Miss Rosa Leo (vocalists); Miss Chaplin, Miss Louis, Miss Greenhop, Miss Berry-Yelf, and Miss Okey (pianists); Miss Perkins (violinist); and Miss Armstrong and Miss Wilden (harmonists); whilst Mr. G. F. Gear, who presented himself to receive the large medal conferred by the "Society for the Encouragement of the Fine Arts," was flatteringly recognised, as was also Mr. Gough (violinist), Mr. C. Cortie (violinist), and Mr. Bromell (harmonist). The prizes consisted of gold and silver medals.

The concert of vocal and instrumental music which opened the proceedings of the evening was sustained by most of the medalists whose names have been mentioned, and also by Miss Holman, who distinguished herself by playing two movements from Hiller's pianoforte concerto in F sharp minor. A cadenza composed by Mr. C. Trew, and introduced and brilliantly played by him in Mozart's "Coronation" concerto, was a masterly and effective composition. The vocalists were Miss Marchant—whose singing of Meyerbeer's "Nobil Signor" was much admired—Miss Fusselle, Miss Maclean, Miss Pratt, Miss Dicksee, and Mr. Hailes.

After the concert, Suppé's operetta, *Die schöne Galathée*, was given, under the able direction of Signor Gustavo Garcia. The characters were sustained by Miss Elène Webster, Miss Rosa Leo, Mr. Randal, and Mr. F. Thomas. The principal violin was Herr Pollitzer. Mr. C. Trew presided at the harmonium, and Miss Chaplin and Mr. Marlois were the accompanists.

PROMENADE CONCERTS.

THE success attending the former seasons of these popularly attended music meetings at Covent Garden Theatre has induced the Messrs. Gatti once more to venture upon the scheme of entertaining the thousands left in London after the so-called season is over. The only novel features which enter into the new arrangements are the conductors, Mr. Arthur Sullivan for the chief items, Mr. Alfred Cellier for the lesser, and Mr. Olivier Métra, conductor of the Opera balls in Paris, for the dance music. This is a division of labour which, if not wholly satisfactory, has at least the charm of variety. The decorations and so forth are the same as have been used in former years, so that some portion of the original expense is spared to the directors. The musical scheme is good. An orchestra containing sixteen first violins, twelve second violins, eight violas, eight violoncellos, and ten double basses—in all fifty-four stringed instrument players, with many of the most practised artists in the ranks. The necessary complement of "wood, brass, and percussion"—flutes, oboes, clarinets, bassoons, horns, trumpets, trombones, cornet, ophicleide, drums, &c.—taken together, make up a band of some eighty performers of thorough efficiency. The leading violin is, as usual, Mr. A. Burnett, and a better could hardly have been chosen.

The first concert, given on August 3rd, attracted an enormous audience, as enthusiastic as it was numerous. Weber's *Oberon* overture, Rossini's *Guillaume Tell*, Mendelssohn's G minor concerto, cleverly played by Miss Josephine Lawrence, formerly a pupil of Mme. Arabella Goddard, and popular songs by Miss Anna Williams, Mr. Edward Lloyd, and Mr. Maybrick, together with a cornet solo by Mr. Howard Reynolds, were received with the heartiest acclamation. Even the new singer, Mlle. Verdini, of whose previous artistic history little is known, was, in spite of evident nervousness, recognised as possessing merits equal to the demands of a promenade concert, and applauded accordingly.

As a special feature during the progress of these concerts, one of Beethoven's symphonies is to be given on each Monday during the eight weeks of the season, so that all will be done except the ninth. Each Wednesday is, as heretofore, the "Classical night," upon which some one composer will be duly honoured by being allowed a hearing, accompanied by the shuffling of feet and the popping of corks, an addition better fitted for the showy selection from Sullivan's comic opera, *The Sorcerer*, which, arranged for full orchestra and the band of the Coldstream Guards, forms the *pièce de résistance* of the second part.

Musical Notes.

THE marriage between Mr. Ernest Gye (eldest son of Mr. Frederick Gye, director of the Royal Italian Opera) and Mlle. Emma La Jeunesse, the young and universally-admired Canadian *prima donna*, whose *nom de théâtre* is Albani, took place on Tuesday, August 6th.

HILARION ESCLAVA, composer and conductor, died recently, at Madrid, aged seventy. During a long period he was director of the Conservatory, and the majority of living Spanish composers were formed by his lessons. He wrote few operas, but a great deal of sacred music. The publication entitled "*Lira sacro Hispánica*" is a publication undertaken at the request of the Queen of Spain, and upon her deposition suppressed, so that copies are extremely rare. The work, which is similar to, but more comprehensive than, our "*Boyce's Cathedral Music*," contains a large number of religious compositions by old Spanish musicians, and reflects credit on the knowledge and critical powers of the compiler. His didactic works, all of which have not been published, were highly esteemed. For two years he edited "*La Gaceta musical de Madrid*."

THE French society of musical composers, of which the presidents are M.M. Gounod, Thomas, and E. Membrée, have conferred upon the Chevalier X. Van Eleweyck, of Louvain, the diploma of Corresponding Member.

THE experiment of making the Worcester Festival a religious celebration having been abandoned after the first trial, it is now proposed to re-establish it upon much the same lines as those which have distinguished the meetings for more than a century. The completed arrangements now stand as follows:—The dates fixed are Tuesday, Wednesday, Thursday, and Friday, the 10th, 11th, 12th, and 13th of September. The following are the principal vocalists:—Mlle. Albani, Miss Anna Williams, and Miss Mary Davies; Miss Bertha Griffiths and Mme. Patey; Mr. E. Lloyd and Mr. Guy; Mr. Wadmore and Signor Foli. Organ, Mr. C. H. Lloyd, Mus.B. Pianoforte (and organ at the early morning service), Mr. Langdon Colborne, Mus.B. Solo instrumentalists: violin, Mons. Sainton; pianoforte, Miss Done. Conductor, Mr. Done. The band will comprise the undermentioned performers:—*First Violins*: Messrs. Sainton (principal), Amor, Betjeman, Bartholomew, Day, Easton, Hill, E. Jones, Palmer, Parker, Reed, Rendle, Spray, Zerbini. *Second Violins*: Messrs. Willy (principal), Colchester, Earnshaw, Elgar, Elgar, jun., Goodwin, Kelly, Morley, Newsham, Peyton, A. Reynolds, Szczepanowski, Woodward, Wadley. *Violas*: Messrs. R. Blagrove (principal), Brooke, Bowie, H. Elgar, Hann, T. Reynolds, Webb, Waud. *Violoncellos*: Messrs. Howell (principal), Pettit (principal second), Chipp, Guest, Ould, Reed, White, White, jun. *Double Basses*: Messrs. White (principal), Severn (principal second), Castell, Howell, C. Harper, jun., Pimm, Strugnelli, J. Waud. *Flutes*: Messrs. Radcliff, Barrett. *Oboes*: Messrs. Horton, Peisel. *Clarinets and Corni di Bassetto*: Messrs. Lazarus, Maycock. *Bassoons*: Messrs. Wotton, Anderson. *Trumpets*: Messrs. Harper, Scotts. *Horns*: Messrs. C. Harper, Keivil, Mann, Standen. *Trombones*: Messrs. Hawkes, Webster, Blamphin. *Ophicleide*: Mr. Hughes. *Drums*: Mr. Pheasant. The chorus is supplied by London, Worcester, Hereford, Gloucester, Birmingham, Oxford, Bradford, Leeds, and Huddersfield. Chorusmaster, Mr. Quarterman. Librarians, Messrs. Goodwin and Tabb. Choral services will be held in the Cathedral by the Three Choirs on Wednesday, Thursday, and Friday mornings, at 8 o'clock. Special nave services, with full band and chorus, on Tuesday morning at 11.30 (when a sermon will be preached by the Lord Bishop of the diocese), and on Friday evening at 6.30. Choral service each evening at 5 o'clock in the Cathedral, by the Worcester choir, except Tuesday, which will commence at 4.30. The service music will be as follows: Tuesday morning, Festival service; evening: Gibbons in F, anthem, "God is a Spirit" (S. Bennett). Wednesday morning: Croft in A, anthem, "Cry aloud and shout!" (Croft); evening: Garrett in D, anthem, "Hear, oh! Thou Shepherd" (Walmisley). Thursday morning, Mendelssohn in A, anthem, "O Lord, my God" (Wesley); evening: Wesley in E, anthem,

"Judge me" (Mendelssohn). Friday morning: Garrett in E. anthem, "O Saviour of the world" (Goss); evening: Festival Service. The following is the order of the various meetings (which will be held in the Cathedral, except as stated):—

Tuesday morning.—Special opening service in the nave, with sermon by the Right Rev. the Lord Bishop of the diocese.

Tuesday evening.—"The Creation," Mozart's Requiem, Mendelssohn's "Hymn of Praise."

Wednesday morning.—"Elijah."

Wednesday evening.—Concert (in the College Hall): Part I., Bennett's "May Queen;" Part II., Miscellaneous.

Thursday morning.—Dr. Armes's "Hezekiah," Mendelssohn's "Hear my Prayer," Spohr's "Last Judgment."

Thursday evening.—Concert (in the College Hall), Miscellaneous.

Friday morning.—"Messiah."

Friday evening.—Special closing service in the nave.

The subjoined letter refers to a proposition which will be hailed with satisfaction by some, and viewed with jealousy by others:—

"Buckingham Palace, 29th July, 1878.

"SIR,—I have the honour to inform you that at a meeting held in Marlborough House, under the presidency of the Prince of Wales, it was resolved to make an effort to establish a College of Music on a wider and more permanent basis than the Royal Academy of Music or the National Training School for Music. Both of these bodies have already intimated their readiness to co-operate in founding a college having for its purpose the improvement of the science and art of music, and the provision of musical instruction of the highest class.

"As the Society of Arts took much interest and an active part in establishing the National Training School for Music, the Chairman of the Council of the Society has been asked to join the Executive Committee of the proposed College, and I have been requested to invite the Society to take interest and to co-operate in the measures necessary for the attainment of the object.

"Sir, I have the honour to be, yours faithfully,

CHAS. SCHLESWIG-HOLSTEIN.

"To P. Le Neve Eoster, Esq., Society of Arts."

Since the publication of this letter a meeting has been held at Marlborough House, under the presidency of the Prince of Wales, with the view of advancing the science and art of music, and of founding a royal and national college of music. At present the Royal Academy of Music and the National Training School for Music have no connection. It is proposed, with the assent of the managers of both these institutions, to consider the best methods of bringing them into connection, so that they may co-operate in promoting higher education in the art of music, and form the basis for a new college on a more extended and permanent footing than any existing institution. An executive committee, under the presidency of Prince Christian, has been appointed, and will confer with the representatives of both these institutions. It is hoped that the present scholarships given by public bodies throughout the country will be continued to the new college, and that the great city and municipal corporations, as well as individuals interested in music, will aid in founding new scholarships. In the autumn the Prince of Wales proposes to invite to a conference the chief representatives of the corporations interested in founding the new college. The following gentlemen attended the preliminary meeting at Marlborough House:—The Prince of Wales (in the chair), Prince Christian, K.G., Earl Granville, K.G., Earl Spencer, K.G., Lord Hampton, Lord Clarence Paget, Sir Thomas Gladstone, Bart., Rev. Sir F. A. Gore Ouseley, Bart., Sir William G. Anderson, K.C.B., Sir Henry Thring, K.C.B., Sir Julius Benedict, Sir Michael Costa, Right Hon. Lyon Playfair, M.P., Mr. Alderman Cotton, M.P., Mr. Samuel Morley, M.P., Major-General Scott, C.B., the Dean of St. Paul's, Mr. Thomas Chappell, Mr. C. J. Fiske, Mr. Otto Goldschmidt, Mr. John Hullah, Mr. Henry Leslie, Mr. Charles Morley, Professor G. A. Macfarren, Mr. Kellow Pye, Rev. John Richardson, and Dr. A. S. Sullivan.

The following announcement has been made with regard to the Examinations for degrees in Music at the University of Oxford:—
1. *Second Examination for the Degree of Bachelor in Music*: This Examination will commence on Tuesday, October 22, at 10 a.m., in the Music School. In addition to the usual subjects, there will be required a critical knowledge of the full scores of the following choruses from "Edipus," Mendelssohn:—"Thou comest hereto the land," "Ah, were I on yonder plain," "If we may call on thee." Symphony in D, No. 5, Mozart (Breitkopf and Härtel, Leipzig). First Part of "Israel in Egypt," Handel. 2. *Examination for Degree of Doctor in Music*: This examination will commence at the same time and place as the above. Each of the above Examinations will occupy at least two days. Candidates whose exercises have been approved, and who propose to offer themselves for either of these Examinations, are to give in their names to Mr. George Parker, the Clerk of the Schools, on or before October 19, to pay the statutable fee of £2, and to exhibit their "Testamur" of having passed the previous Examination.—FREDERICK A. GORE OUSELEY, Professor of Music. Oxford, Aug. 2, 1878.

PROFESSOR SIR HERBERT OAKELEY and Dr. John Hullah have each undertaken to read papers on musical subjects at the forthcoming Church Congress at Sheffield.

MR. HENRY GADSBY is writing a new cantata expressly for Mr. Kuhe's next Brighton Festival, the subject of which is Scott's "Lord of the Isles."

MR. MAPLESON has arranged to charter a steamer for carrying his company across the Atlantic. One of the principal cabins will be fitted up as a stage, and rehearsals will take place on board under the direction of Signor Arditi, who has been appointed to conduct the performances at New York. With the exception of Mlle. Gerster, no artist of the very highest position has been engaged, but the company will be far more complete than any that has yet performed at the New York Opera House or Academy of Music. One of the first works produced will be *Carmen*, with Miss Minnie Hauk in the character of the heroine. The first performance at New York will be given on the 21st October, and the same night an autumn season will be commenced at Her Majesty's Theatre, when *Carmen* also will be produced, with Mme. Trebelli in the part "created" at this theatre by Miss Hauk. The direction of the New York Academy of Music is entrusted to Mr. Mapleson for seven years, during which period all charges in respect to the building will be defrayed by a committee of bankers and merchants who have taken the theatre on lease.

THE distinguished Society which usually assembles at Homburg has, during the month of August, been increased by a large number of English visitors. The Crown Prince and Princess of Germany have also been making a short stay there, during which time our talented countryman, Mr. W. G. Cousins, Master of Her Majesty's Band of Music, and Conductor of the Philharmonic Society's Concerts, has been honoured by being frequently invited to the Schloss to play duets with Her Imperial Highness, who is, as every one knows, an accomplished and enthusiastic musician.

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Business letters should be addressed to the Publishers, Messrs. AUGENER & Co., 86, Newgate Street.

The number of the MUSICAL RECORD has now reached 6,000 per Month. This can be verified at Messrs. CASSELL, PETTER & GALPIN'S, the Printers, Belle Sawage Yard, Ludgate Hill.